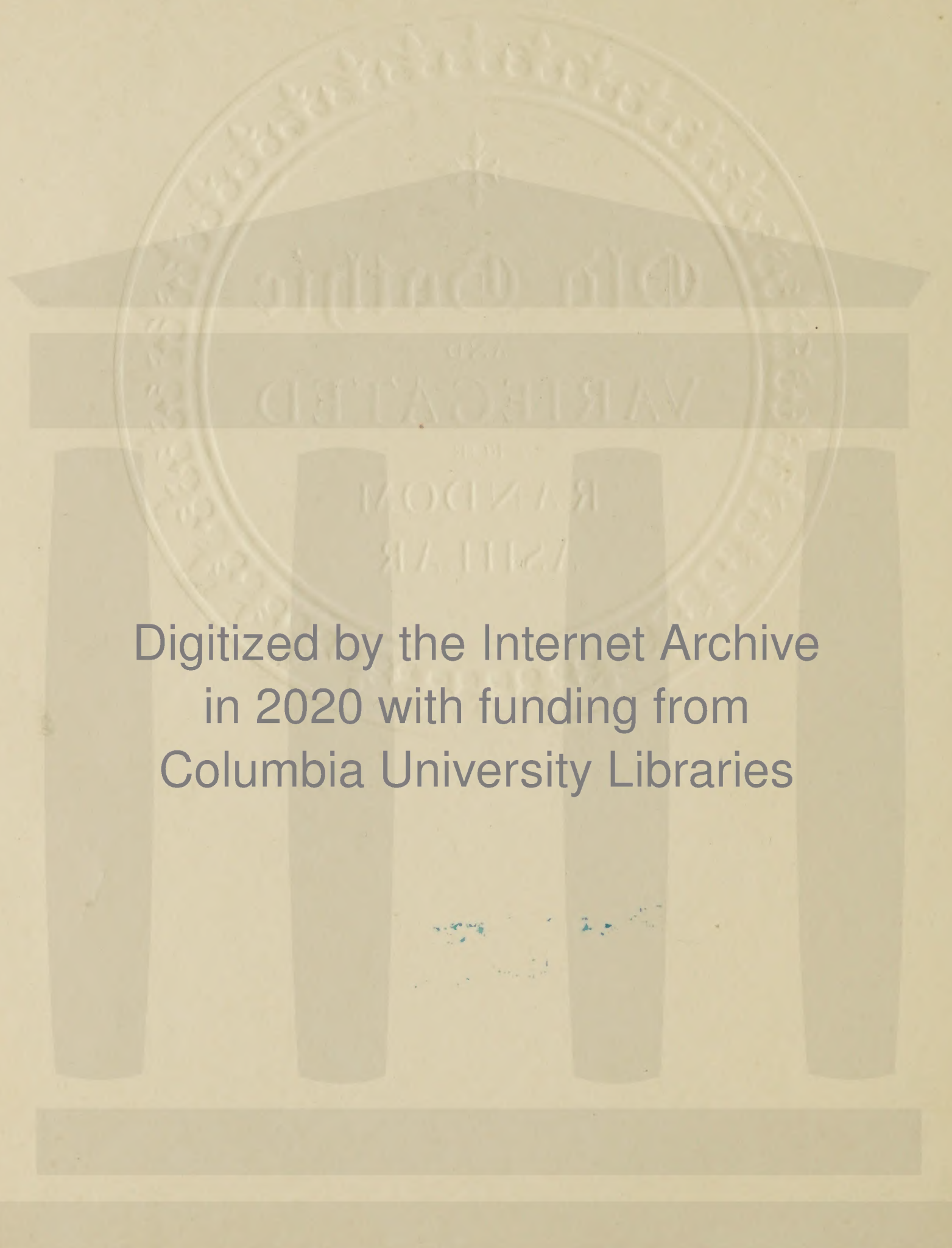


Old Gothic
AND
VARIEGATED
FOR
RANDOM
ASHLAR

Edward H. Bowers,
Altoona, Pa.

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Old Gothic
and
VARIEGATED
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RANDOM ASHLAR



Edward H. Bowers,
Altoona, Pa.

INDIANA LIMESTONE COMPANY

BEDFORD • INDIANA



*Central tower and doorway, main building Evansville College, Evansville, Indiana
Miller, Fullenwider & Dowling, architects*

*Example of Random Ashlar facing laid up of the sawed
Variegated Indiana Limestone with roughly broken end joints*

Advantages and Economies in Random Ashlar Construction

A FACING of rough-sawed limestone laid up as Random Ashlar or Range work is the most economical form of stone wall construction when treated strictly as masonry and used as a structural facing with a backing of hollow tile or brick. This class of work does not require the services of a stone cutter.

The stone for this class of work should be ordered in strips, sawed to the necessary thickness, and to the several unit heights desired. The usual thickness of bed on the wall, which is four inches, is generally recommended for all types of buildings but in residence work, where the building code permits its use, a three-inch thickness of bed is ample and may often be used to advantage. The customary method of laying up a Random Ashlar jointing scheme is to use not over four different height units, preferably three. See Pages 8 and 9. Range work may be laid up in courses of uniform height, or in two, three or more heights of course alternated at random throughout the height of wall. Range work is the simplest form of masonry facing that can be used and, therefore, is usually a little lower in the erection labor cost than certain forms of Random Ashlar.

The stone for either of these types of work is shipped in sawed strips from the saw mill at quarry, direct to the job, where its fabrication, consisting of

breaking and trimming to length and erection in the wall, is handled exclusively by the stone mason. There is no expert labor expended on it at any time, either in its preparation at the quarry or in its erection at the building.

The strips of stone are received already cut to thickness and to the heights that will work out the desired jointing scheme without trimming, the only fitting operation is to break or joint the strips to the lengths required, which is done by the mason as the work proceeds.

The required quantity of stone strips that are needed for bond stone, jamb stone, etc., are similarly furnished sawed to the thickness desired.

In this manner walls can be faced with either a four or three-inch thickness of Indiana Limestone at less than half the cost of cut stone. This new method eliminates the expense of:

Drafting, machine work, stone cutting, careful packing on cars, and all elaborate anchoring.

It reduces the cost of jointing to practically nothing, completely eliminates delay in preparing the stone for the building, thus speeding up construction. If necessary, shipments can be started within one week after sizes are received, and continued as fast as required.

This new development in stone wall construction is unique because it permits the greatest economy of labor in the use

of stone, without involving any compromise with architectural principles, nor does it demand structural makeshifts.

The stone for this class of work is shipped to the job in strips varying from three feet six inches to five feet eleven inches long.

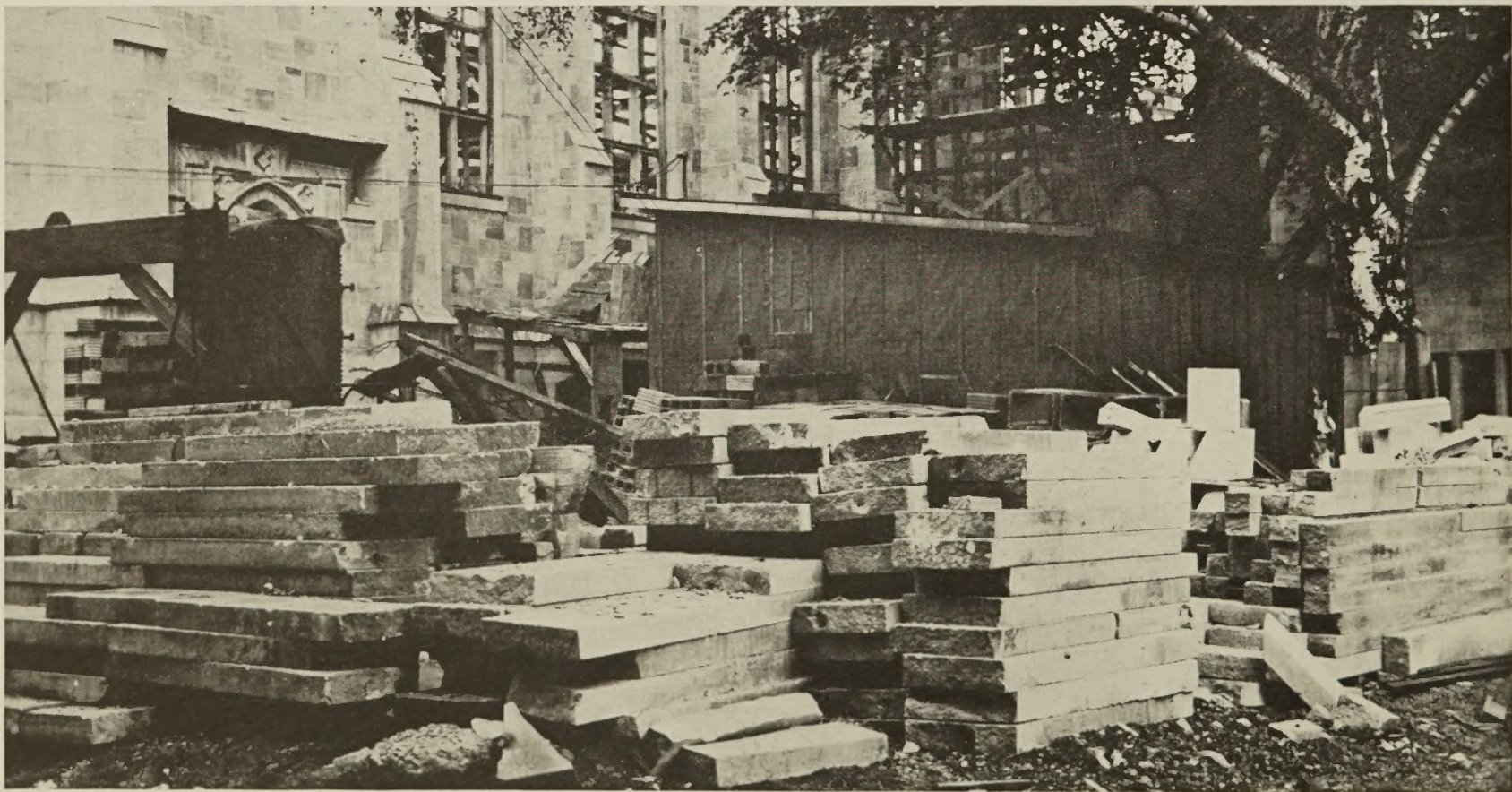
At the building site these strips are broken to length as the work progresses, trimmed off where necessary, and immediately laid up in the wall by the stone mason in any desired jointing scheme, typical examples of which are shown in this booklet.

As no shop details or working drawings are required, expensive drafting is thus entirely eliminated.

The wall surfaces of the buildings illustrated in nearly all cases are constructed of a four-inch thick Random Ashlar facing built in this manner, from stone sawed on four sides—the face and back, the top and bottom beds.

Electrically driven Portable Hand-operated Carborundum Jointing Saw, a great labor saver and help to contractors.

The stone strips are jointed to the required dimensions on the job by a remarkably simple operation. The old method was to strike the joint line across the stone by a few blows of hammer with broad chisel and then break it by striking it on the back with a mason's hammer. The newer, more accurate and economical method is to use a small portable electric grinder, equipped with a thin carborundum wheel, to cut a groove across the face of the stone strips. This is quickly and easily accomplished, as only a slight cut is necessary. Then the stone is turned over and a light tap with a hammer breaks it cleanly on a line with the groove in the face. The stone is then ready for setting in the wall, usually without any trimming.



Strip stone for Random Ashlar, as delivered to the job



*Construction view, Central Lutheran Church, Minneapolis, Minn. Sund & Dunham, architects
All plain field work is Random Ashlar built of rough-sawed strip stone*

On a recent job a laborer with one of these portable machines broke and jointed sufficient stone to keep six stone setters busy. One mason can set at least 150 square feet of stone in a day's time; six can set 900 square feet. The laborer's wages were \$5.00 a day, making the cost per square foot for breaking and jointing the strips on this job about one-half cent a square foot.

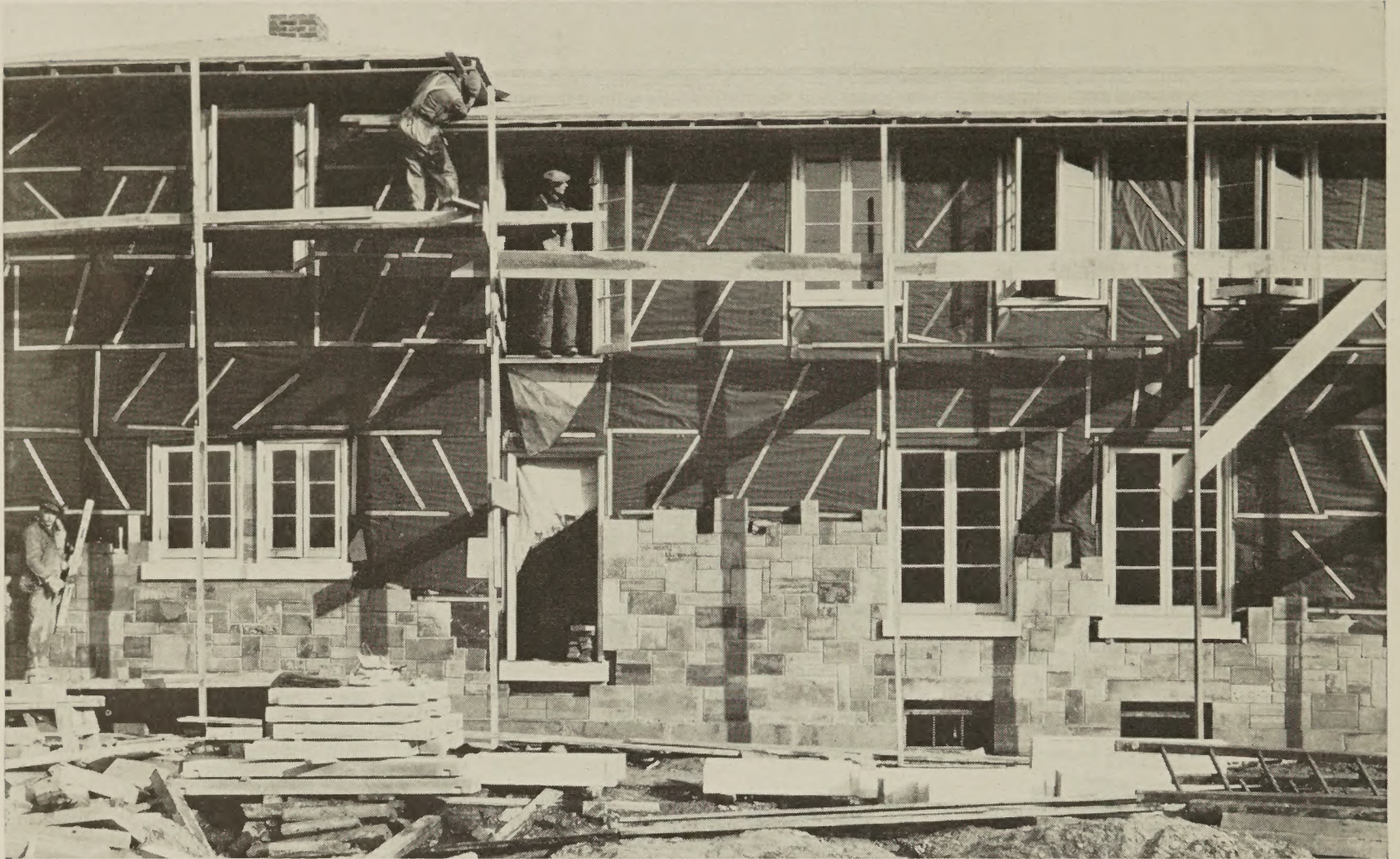
The stone strips can be broken by either method with regular square joints, angular or irregular joints.

Could anything be simpler or easier?

In working most local ledge stones a crew of masons are kept continuously on the rock pile, breaking, trimming and fitting. Under the new method, using the Indiana Limestone Company's ready-sawed strip stone, one laborer, without even a mason's tool, keeps six masons off



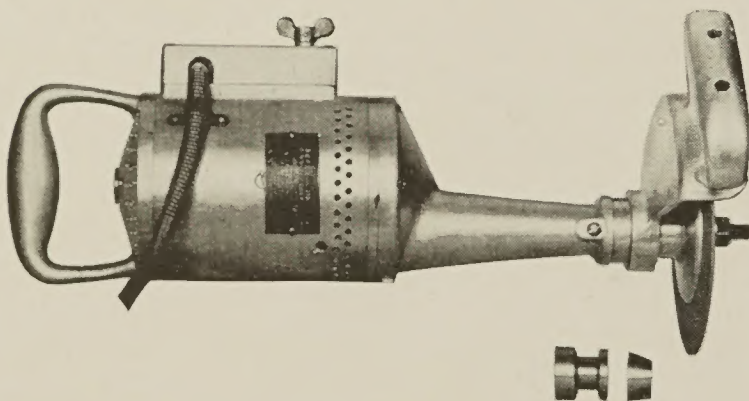
Both of the above illustrations show examples of the use of Random Ashlar with masonry wall construction. The sawed strip stone is shown in foreground of lower view



*E. E. Dickinson Residence, Bedford, Indiana. Montgomery & Niebecker, architects
Example of the use of Random Ashlar veneer over ordinary frame construction*

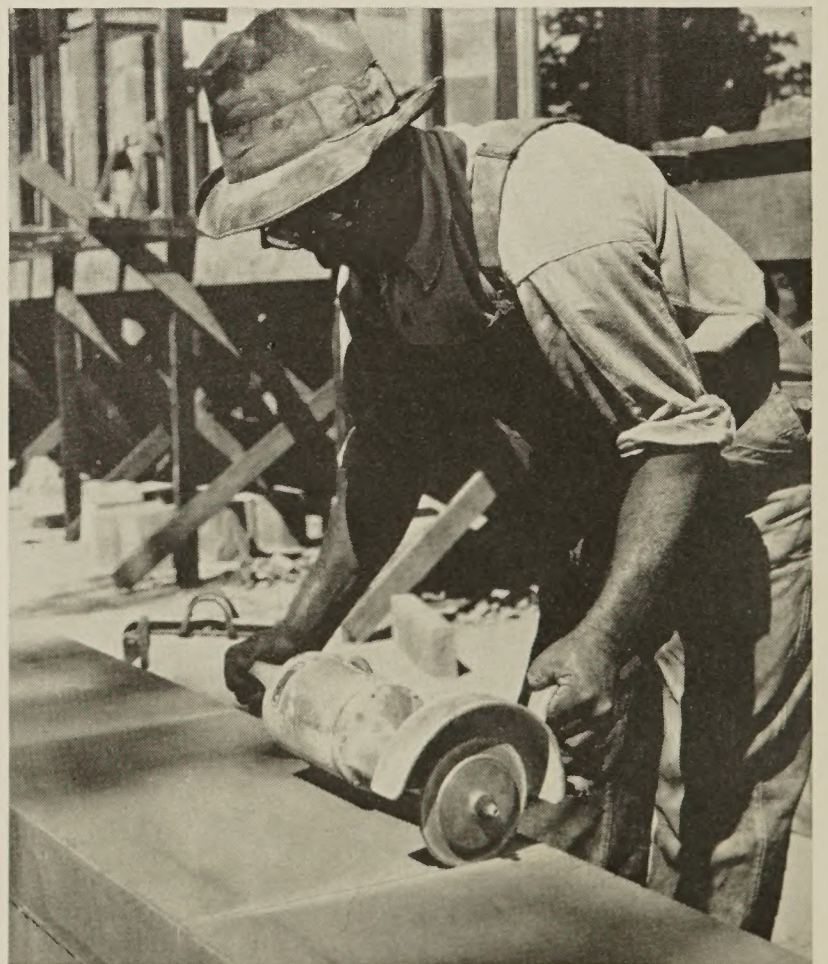
the stone pile. Thus, all of the masons' time is spent on the wall setting stone, not breaking stone.

This is by far the most economical method yet devised for building a wall faced with Indiana Limestone.



A motor driven carborundum wheel is used to score the back of the stone. A sharp tap on the face then makes a clean break

The portable electric driven tool illustrated above shows one type of tool available for this work



Four typical ways of building nature's enduring beauty into the facing for walls

FOR the appearance of solid strength, real distinction and permanent beauty, architects and builders are now using masonry facings of Random Ashlar and Range work. Owners, too, are rapidly learning of the advantages which this new form of wall construction possesses. Its entire freedom from upkeep, in addition to low first cost, is most important. The permanent beauty of the hills is its architectural keynote.

Any form of backing masonry may be used. The facing of sawed stone is highly desirable, with either brick or hollow tile construction for it thus combines beauty, durability and economy.

Any building faced with Old Gathir or Variegated Random Ashlar has assured permanence of good appearance, dignity and strength and, at the same time, is easily brought within a low cost estimate. The irregular sized blocks or units are easy to use for unique effects, especially where an antique appearance is desired in the newly finished building.

Random Ashlar adds a touch of informality and prosperous solidity to commercial buildings; it mellows the atmosphere of institutional structures; it graces the quiet austerity of churches. It is, in fact, an unusually adaptable and particularly economical form of wall construction that is worthy of serious consideration by architects and builders.

There are various methods of laying up Random Ashlar and Range

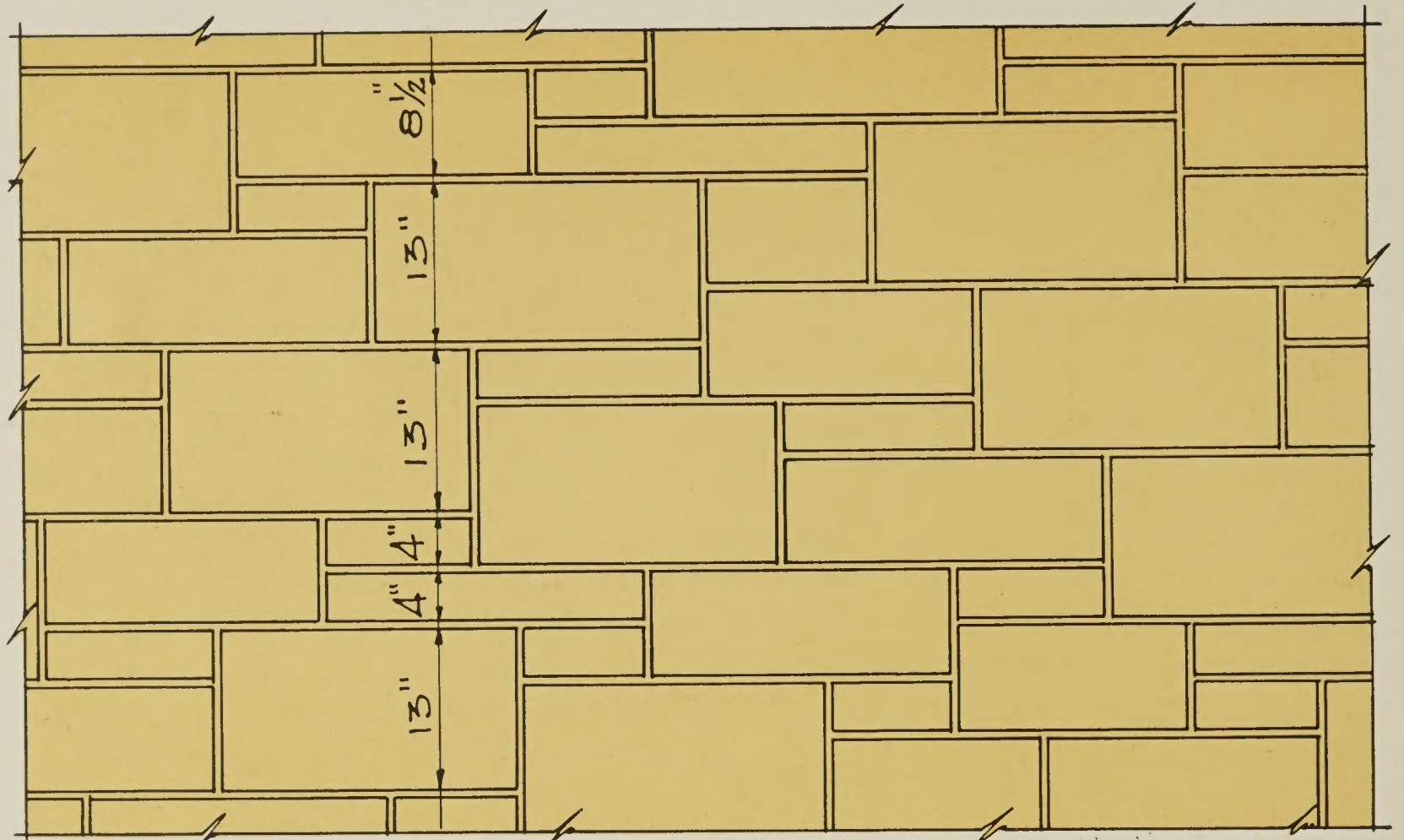
work. Innumerable combinations producing various effects in the finished structure have been devised. Four typical jointing schemes are illustrated. There are several general limiting characteristics of construction. In no case should there be over four stones to a vertical joint, and preferably only three, thus conforming with the age-old two-to-one principle. The lengths of the individual stones usually should not be over three and one-half times their height, and in only a few instances should the lengths of any of the larger units be under one and one-half times their height.

There is no set rule for laying up Random Ashlar, however, the details illustrated are merely for the purpose of showing interesting wall effects with various predetermined height units.

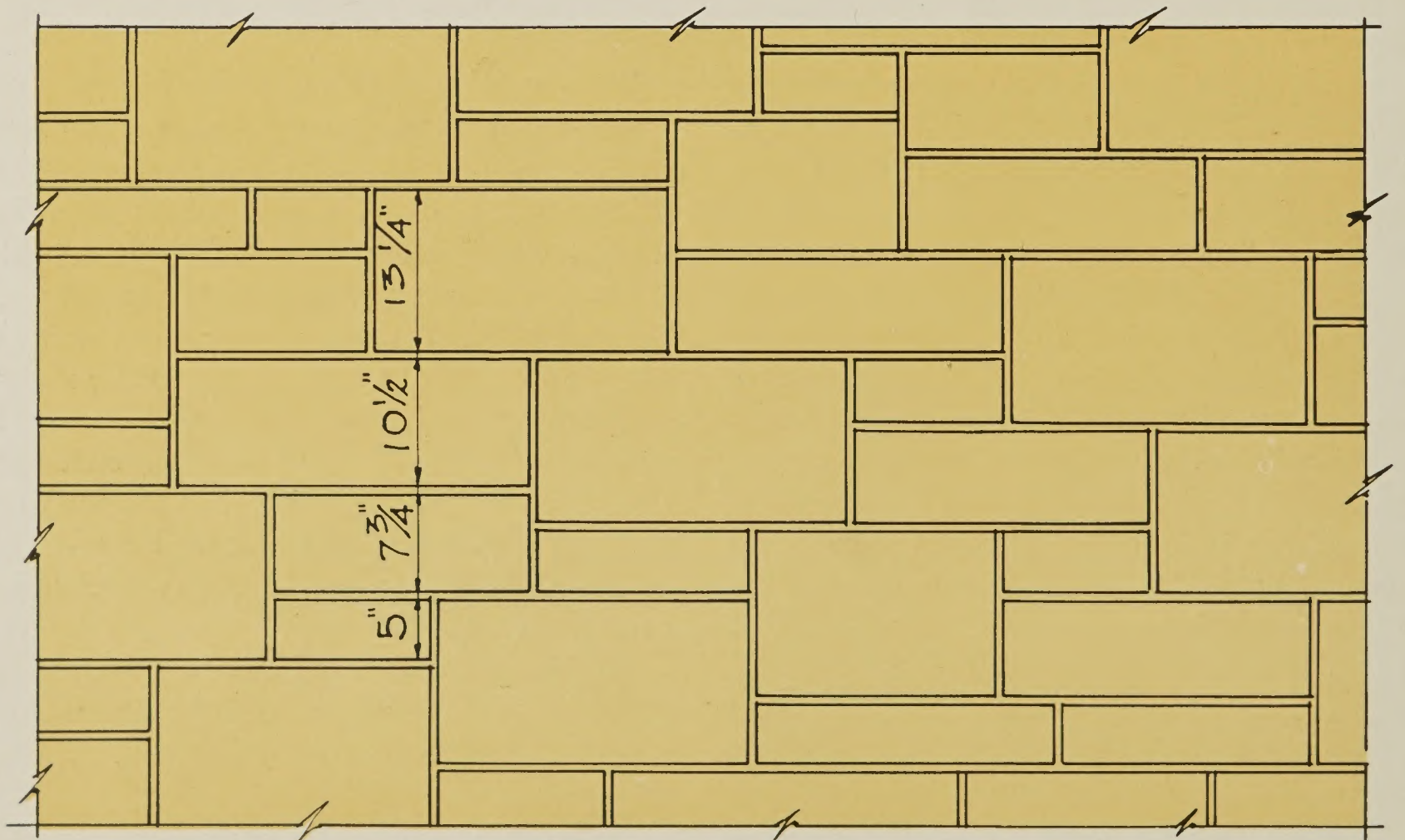
Only the smaller height units should be used as bond stones; these bond stones generally should equal approximately 10% of superficial wall surface. The bond stones should be four inches thicker than the facing stone for brick backing and thus be eight or eight and one-half inches thick where the stone facing is four inches thick.

For further data on various Random Ashlar and Range work jointing schemes send for set of "Jointing Scheme Details DX No. 15."

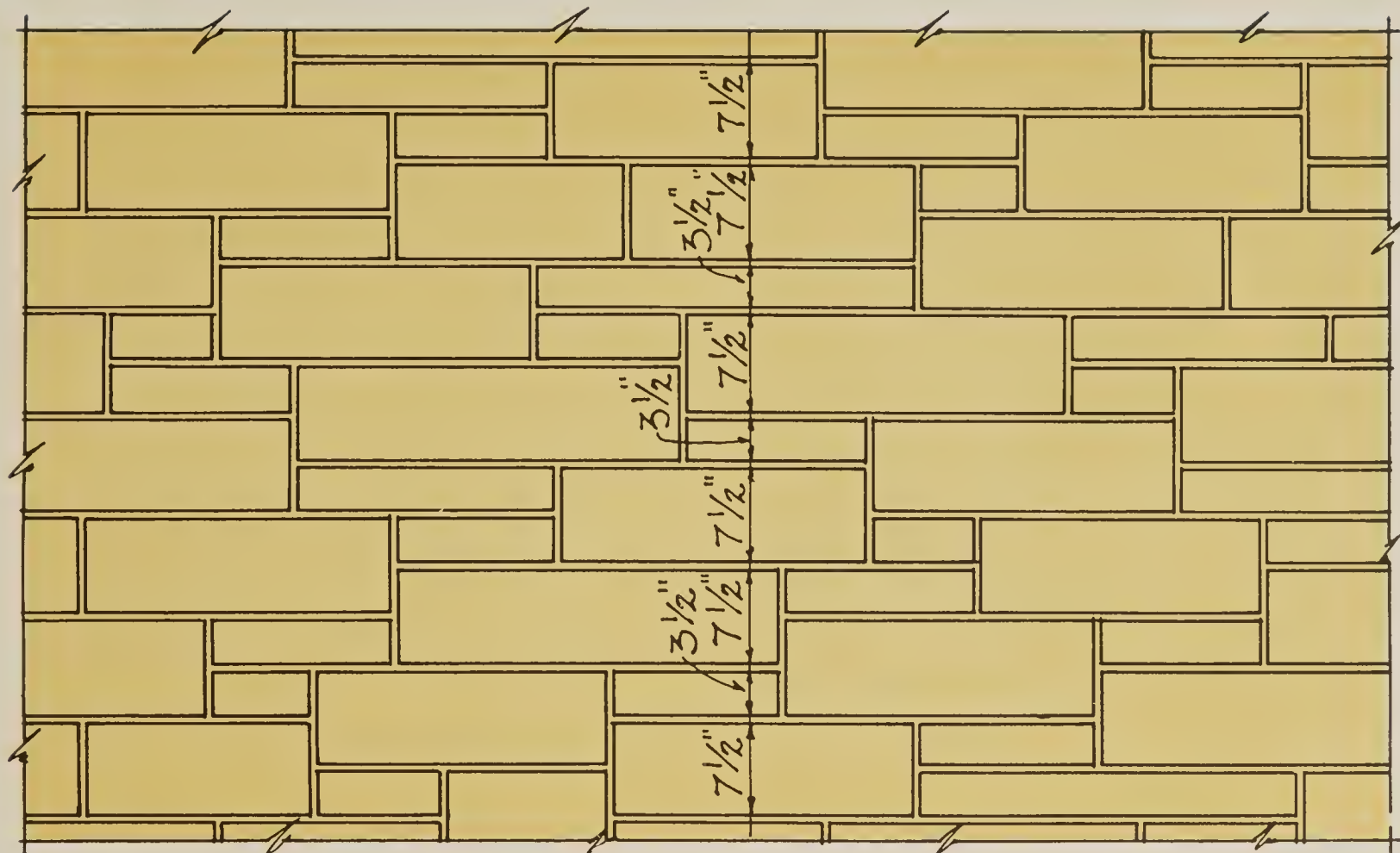
Address Architects' Service Bureau, P. O. Box 308, Bedford, Indiana.



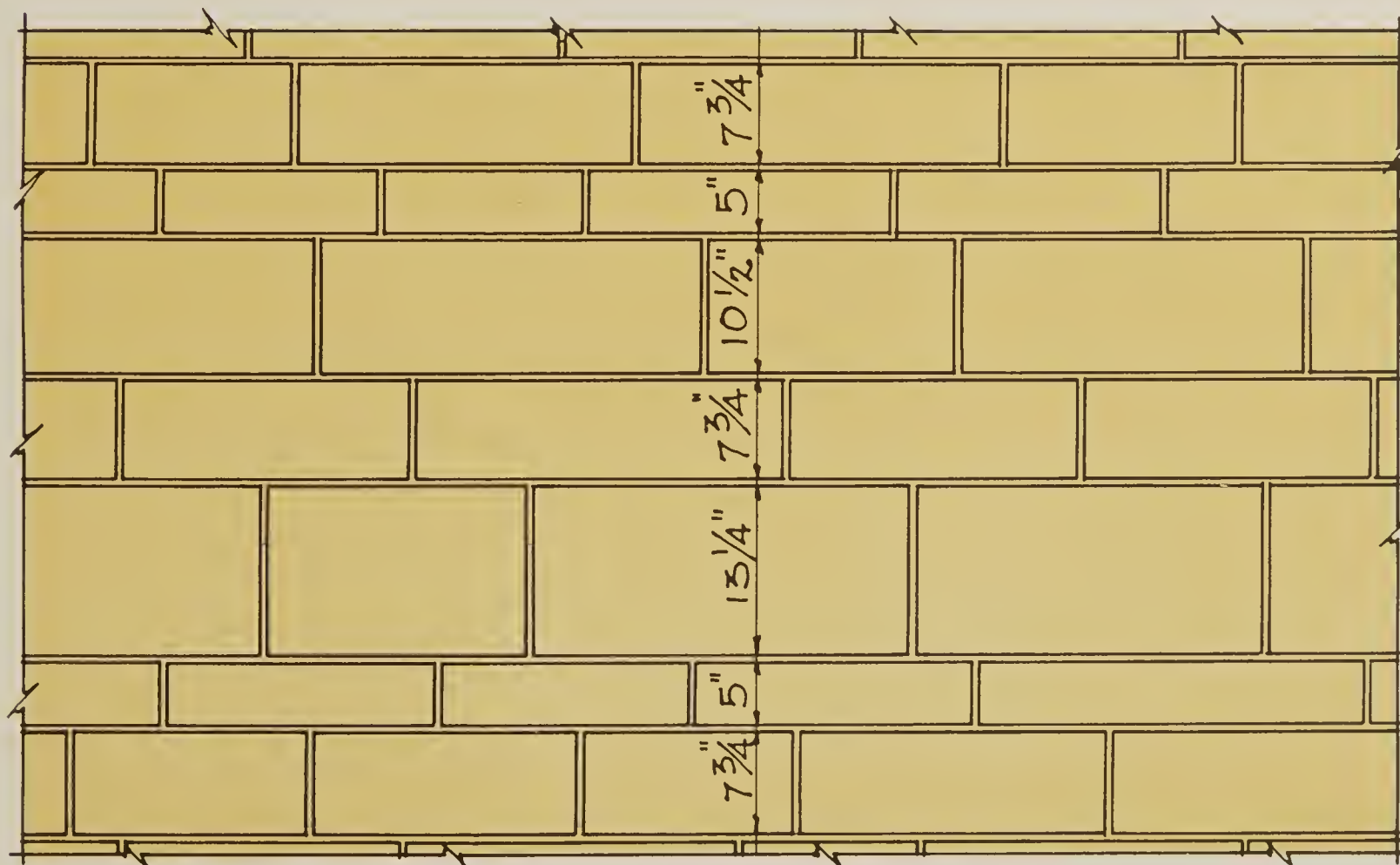
This detail shows a jointing scheme of the most usual type composed of 3-height units, 4", 8 1/2" and 13"



A typical 4-height unit jointing scheme. This is a little more complicated to lay-up than the scheme above. Varied effects are usually obtained by varying the relative proportions of length to height of principal units.

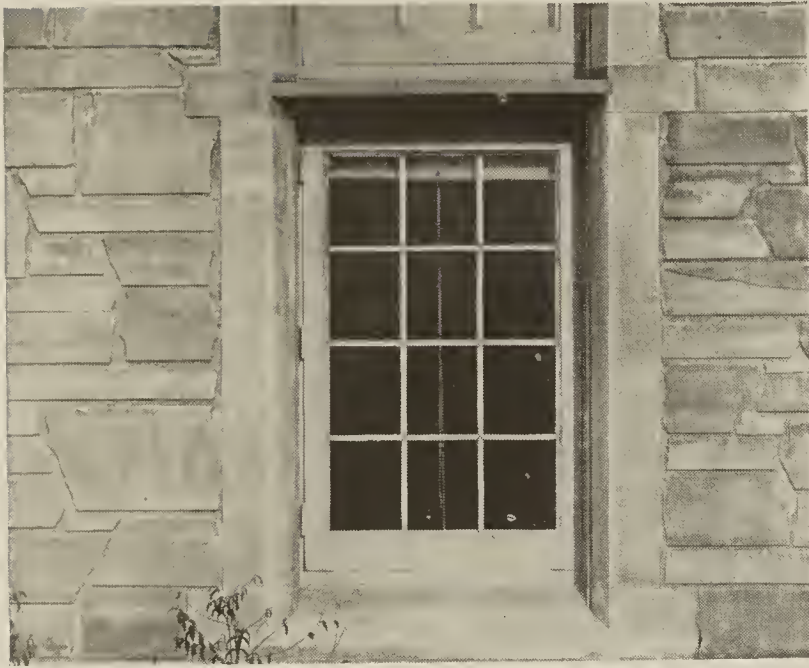


An interesting type of 2-height unit jointing scheme, composed of 3 1/2" and 7 1/2" stone
This is one of the simplest to lay-up

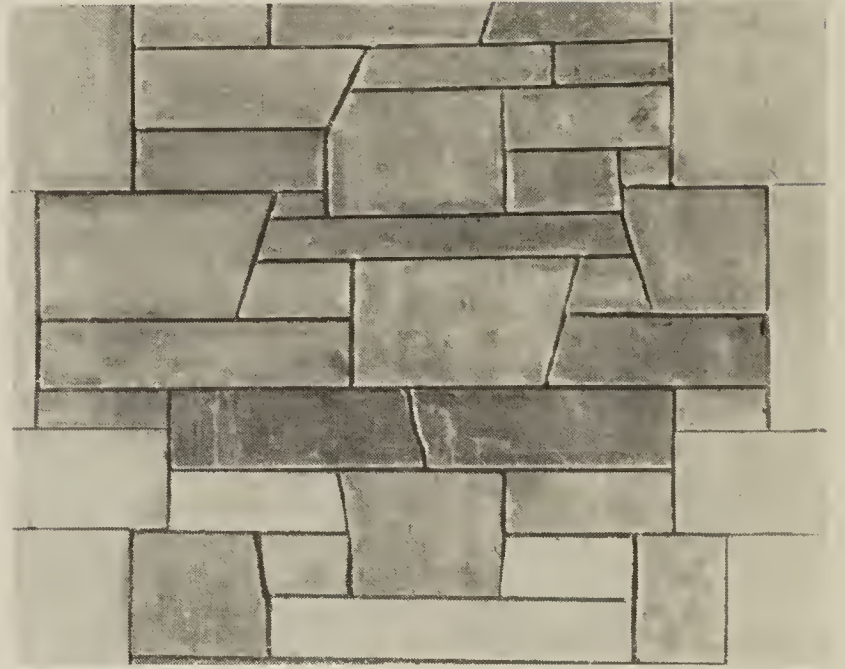


In this Range work scheme four course heights are used
Because of level beds Range work is the simplest and most economical type of jointing design

A large variety of finishes and treatments available



Irregularly broken joints—but one of many varied treatments



Angular joints—another interesting and effective treatment

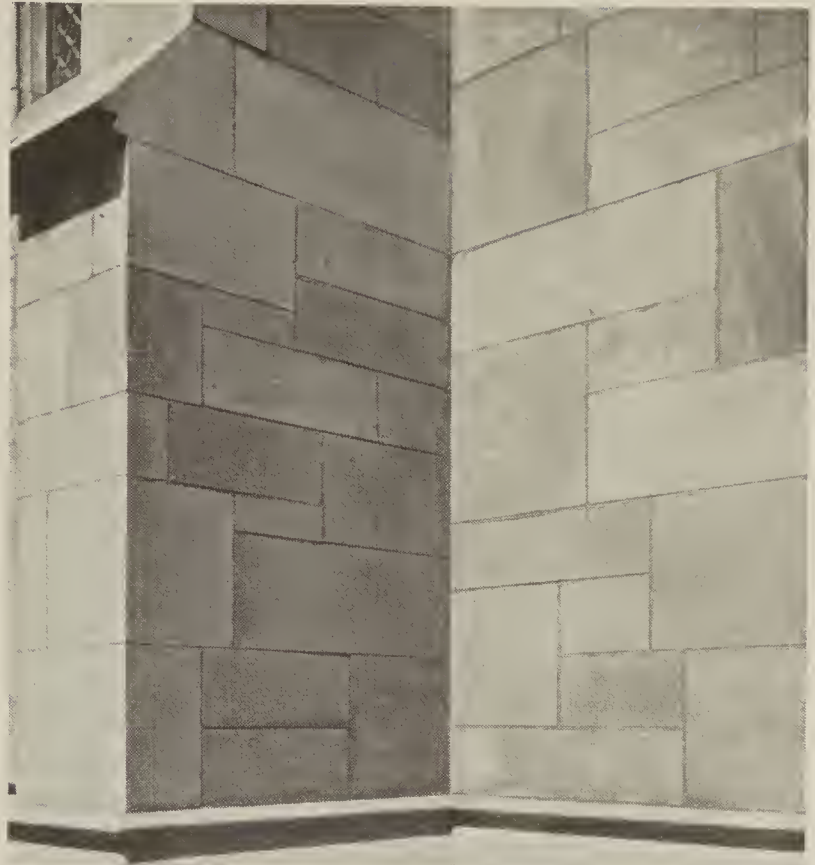


*Entrance detail. Shelton Club Hotel, New York City. Arthur L. Harmon, architect
An example of Range work composed of Variegated stone with shot-sawed finish*

The NATION'S BUILDING STONE



Shot-sawed finish, Rustic Buff stone



Sand-sawed finish, Old Gothic stone



*Edgewater Presbyterian Community House, Chicago, Ill. Perkins, Fellows & Hamilton, architects
Showing an interesting example of Range work composed of shot-sawed Rustic Buff stone*



*Evansville College, Evansville, Indiana. Miller, Fullenwider & Dowling, architects
All field work of sawed Variegated Random Ashlar with rough broken end joints*



*Commerce and Finance Building, Indiana University, Bloomington, Indiana. Robert Frost Daggett, architect
Sawed Random Ashlar of Old Gothic Indiana Limestone*



Elbert H. Gary Memorial Library of Law, Northwestern University, Chicago, Ill. James Gamble Rogers, and Childs & Smith, associate architects



Above - Example of Old Gothic Range work



Garrett Biblical Institute, Evanston, Ill. Holabird & Roche, architects

Example of sand-sawed Variegated Random Ashlar

The inset shows a part of the administration building of Marygrove College, Detroit, Mich.



*Medical Building, Northwestern University, Chicago, Ill. Faced entirely with Old Gothic Indiana Limestone
James Gamble Rogers, and Childs & Smith, associate architects*



*Mulvane Science Hall, Baker University, Baldwin, Kansas. Thos. W. Williamson & Company, architects
Sand-sawed finish Variegated Random Ashlar in combination with Buff trim*



*Theology Building, University of Chicago, Chicago, Ill. Coolidge & Hodgdon, architects
In this building the Random Ashlar is of cut stone laid up with $\frac{1}{4}$ " joints*



Fred Wardell Residence, Detroit, Mich. John W. Case, architect. Showing a mixture of sawed and rock-face stone



*Emery Goff Residence, Des Moines, Iowa
Vorse, Kraetsch & Kraetsch, architects
Showing a mixture of split and sawed face stone*



*Hughes Residence, Bloomington, Indiana
Veneer facing of sawed Variegated stone
over wood frame construction*



*George F. Consolves Residence, Winnetka, Ill. Clifford Shopbell, architect
Faced with Old Gothic Random Ashlar in combination with cut stone trim*



*Martin Benson Residence, Bedford, Indiana
Showing a mixture of sawed, split and rock-face stone*



*Palmer Janes Residence, Memphis, Tenn.
Smith & Burnham, architects*



*Chas. A. Rushin Residence, Macon, Ga.
Claude W. Shelverton, architect*



*W. J. Skelly Residence, Toronto, Canada
D. E. Kertland, architect*



*A. F. Colgren Residence, Beverly Hills, Chicago, Ill.
Sidney & McDonald Lovell, architects*



*E. E. Dickinson Residence, Bedford, Indiana
Montgomery & Niebecker, architects*

Various style houses faced with sawed stone, showing different examples of treatment



Mason Hoadley Residence,
Bloomington, Ind.
A. Raymond Ellis, architect
Veneered with sand-sawed
Variegated Indiana Limestone



Randolph Owsley Residence,
Lake Forest, Ill.
Anderson & Chicknor,
architects.
Faced entirely with
shot-sawed Old Gothic



Chas. E. Carter Residence, Indianapolis, Ind.
C. T. Meyers, architect. Sand-sawed Old Gothic

An interesting detail from the Owsley Residence.
Beautiful effects similar to this are characteristic
of buildings constructed of the Indiana Lime-
stone Company's Old Gothic or Variegated
Random Ashlar



Office Building, Nebraska Stone Co., Omaha, Neb.
Facing of Variegated having Carborundum sawed finish in combination with cut trim of Standard Gray



Combination
Store Building
and Parish House,
adjoining
First Methodist
Episcopal Church,
Gary, Ind. Granger
& Bollenbacher,
architects.

An interesting example
of the use of rough
sawed Random Ashlar
in combination with
cut stone trim



*Bedford Manor Apartments, Chicago, Ill.
An example of cut Random Ashlar
laid up with $\frac{1}{4}$ " joints*

Random Ashlar
contributes beauty and
durability
to wall construction

RANDOM ASHLAR wall construction enables the architect to attain striking and beautiful effects in buildings, especially where a somewhat informal architectural style is most suitable, and, at the same time, to use natural stone in a most efficient and economical manner. The different classes of wall construction embraced within the field of Random Ashlar



*Marygrove College, Detroit, Mich.
Rough-sawn Variegated with cut*



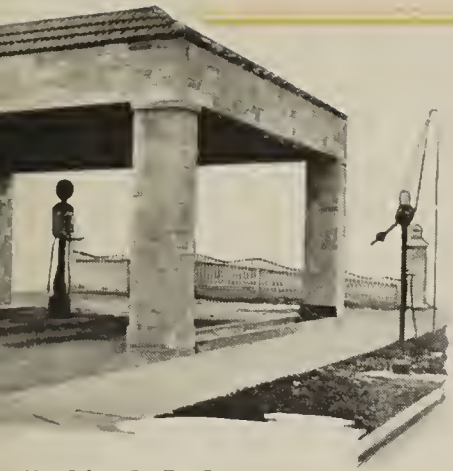
*Howard Parrish Residence, Birmingham, Ala.
Miller & Martin, architects*



*Delta Kappa Epsilon Frater
Robert Frost*



Covey Filling S



, Bedford, Ind.



Christ Evangelical Lutheran Church,
Detroit, Mich. Geo. D. Mason
& Co., architects



D. A. Bohlen & Son, architects
Standard Buff Indiana Limestone

and Range work and their many variations offer interesting, dignified and distinctive results, varied in detail and effect, covering a very wide range of usage in buildings of many different types.

These forms of stone wall construction are especially adaptable for church, scholastic and institutional buildings of all kinds, in fact, as has been stated, for any type of building where a somewhat informal architectural style is considered suitable.



House, Greencastle, Indiana
ett, architect



Green Building, Buffalo, N. Y. Edward B. Green & Sons, architects
Rough-sawed Random Ashlar



Random Ashlar of sand-sawed Gray stone



*Top—Holy Innocents R. C. Church, Pittsburgh, Pa. Wm. P. Hutchins, architect
Bottom—Bryn Mawr Community Church, Chicago, Ill. Granger & Bollenbacher, architects
Random Ashlar of sand-sawed Old Gothic stone*



Random Ashlar of sand-sawed Old Gothic stone



*Top—Westminster Presbyterian Church, Dayton, Ohio. Schenck & Williams, architects
Bottom—St. James M. E. Church, Chicago, Ill. Talmadge & Watson, architects
Random Ashlar of sand-sawed Variegated stone*



Grosse Pointe Memorial Church, Grosse Pointe, Mich. W. E. N. Hunter, architect

*An example of rock-face Variegated Random
Ashlar with cut trim of Buff stone*



First M. E. Church, Gary, Ind. Granger & Bollenbacher, architects

Fine example of sand-sawed Old Gothic Random Ashlar showing a liberal amount of the brown tones caused by rust staining from the gang-saw slush, which was left on the stone in order to obtain a wide range in color-tone



*Emanuel Episcopal Church,
La Grange, Ill. Marshall &
Fox, architects*

*Sawed Random Ashlar in
church designed in an adap-
tation of the early English
Gothic style*



*St. Monica Church,
Santa Monica, Calif.
A. C. Martin, architect*

*An interesting example of
the use of sawed Random
Ashlar facing for church
of Romanesque style*



First Methodist Church, Elgin, Ill. Talmadge & Watson, architects



*Tabernacle Presbyterian Church, Indianapolis, Ind. J. W. C. Corbusier and Robert Frost Daggett, architects
Two examples of Random Ashlar of sawed Variegated stone*



First Baptist Church, Jackson, Miss. N. W. Overstreet, architect. Faced with sawed Random Ashlar



*Redeemer Presbyterian Church, Detroit, Mich. George D. Mason & Co., architects
Showing an interesting treatment, in which a small percentage of rock-face stone is distributed throughout
the Random Ashlar wall facing of sand-sawed Variegated stone*



Rockefeller Memorial Chapel, University of Chicago, Chicago, Ill. Bertram G. Goodhue, architect. Facing composed of a mixture of sand-sawed, shot-sawed and diamond-sawed finishes



*Westminister Presbyterian Church, Dayton, Ohio
Schenck & Williams, architects*



*Bond Chapel, University of Chicago, Chicago, Ill.
Coolidge & Hodgdon, architects*

Two churches showing a comparison of the sawed (left) and smooth-planed cut stone (right) finishes



Entrance detail, Hampden Hall Apartment Hotel,
St. Louis, Mo. George D. Barnett, Inc., architects
Old Gothic Random Ashlar

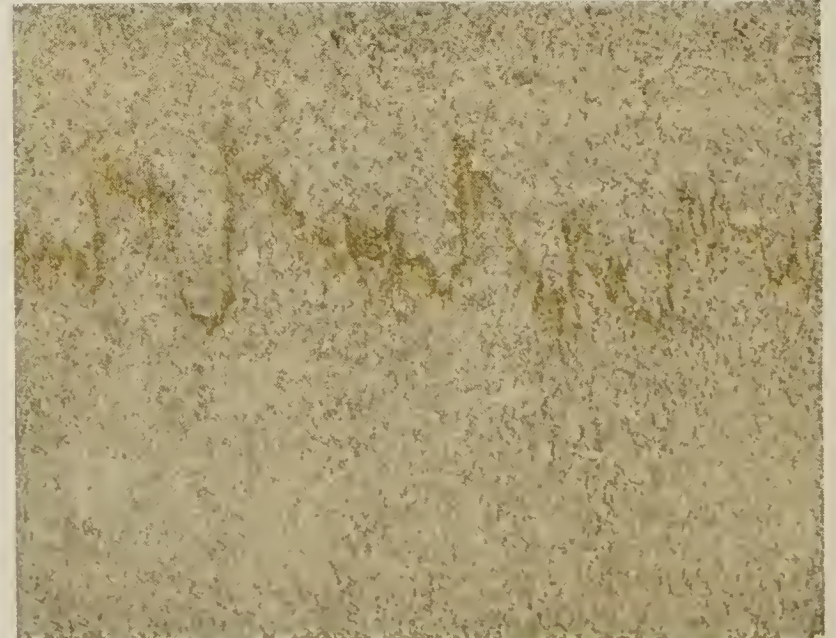
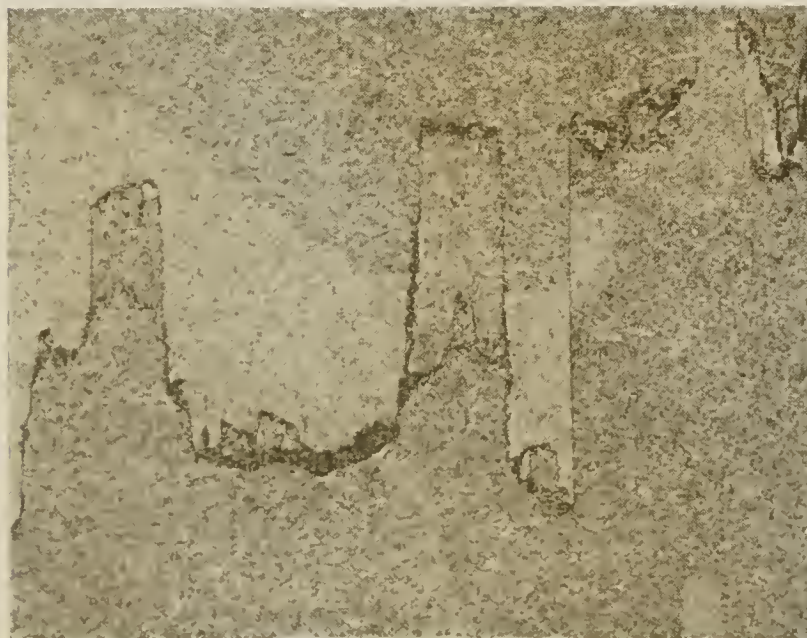
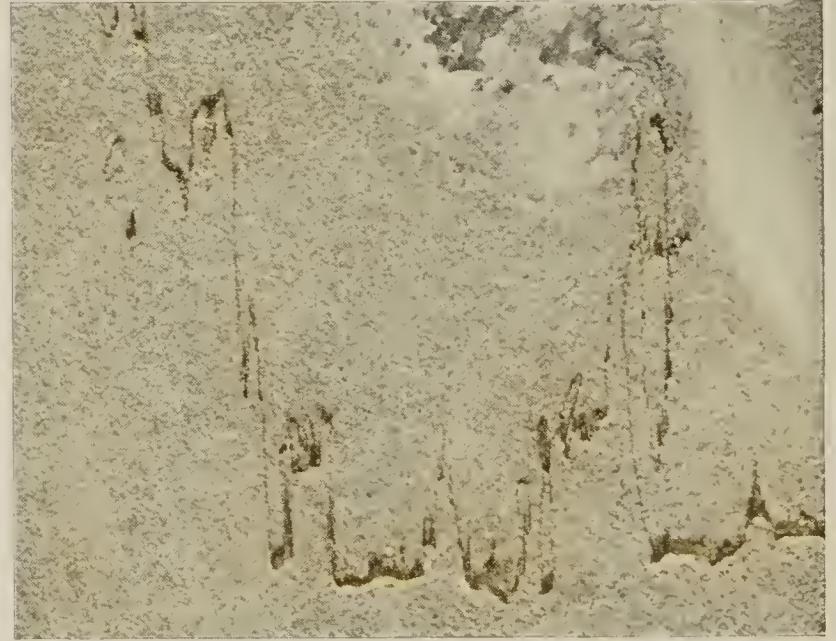


Detail view, Wiebolt Hall, Northwestern University,
Chicago, Ill. James Gamble Rogers, and Childs &
Smith, associate architects



Parish House. St. Chrysostoms Church, Chicago, Ill. Clark & Walcott, architects
Three examples of Random Ashlar facing

INDIANA LIMESTONE COMPANY



Indiana Limestone Company's Old Gothic embraces a wide range of variation in color-tone and texture. The above specimens show the comparatively smooth sand-sawed finish. For rougher shot-sawed effect see color plate reproductions on Pages 34 to 37

Indiana Limestone Company's Old Gothic

THE Old Gothic classification is unselected as to color and texture, and embraces the Gray, Buff and Variegated stone, which, although varying in texture from fine to coarse, will generally be of fairly coarse texture, some pieces containing shelly formations, white or crystalline streaks and tight crowsfeet, etc., that do not affect the structural soundness of the stone. It is the grade embracing the widest range of variation in color-tone and texture.

The reproductions in this booklet show the extremes in color-tone and texture variations and markings in the Old Gothic stone. The reproductions are approximately full size, that is, the textures and markings are about the same size as they occurred in the samples of stone that were photographed.

In specifying Old Gothic one cannot ex-

pect to get all or a given percentage of stone like any one particular sample illustrated, but simply a reasonable mixture of the varying classes of material that are included in this classification of our product. Before a quarry block of Old Gothic is sawn into slabs and then into strips, it is impossible to know just what degree of variation will appear in the strips of stone produced. One can, however, anticipate a liberal variation in color, texture and markings as the Company makes it a practice to mix the blocks from several quarry ledges to assure variation in the production of this material.

For further description and a greater number of facsimile reproductions of the stone in this grade, see also the Old Gothic booklet issued by this Company, which will be mailed free on request.





Variegated, showing coarse texture (top), fine texture (center) and sawed finish (bottom)

Indiana Limestone Company's "Variegated"

STONE of the "Variegated" classification is an irregular mixture of the Gray and Buff produced from the blocks that are quarried where the Buff and Gray color-tones adjoin in the quarry, showing some variation in texture as well as in color-tone. Such material, when cut up for building purposes, will, in the finished work, produce pieces of each color-tone and a small percentage of stone with both color-tones in one piece.

"Variegated" stock will embrace stone that will range in texture from a fair grade "Standard" to "Select" and, consequently, will include some stone containing streaks of crystalline calcite and shelly formation that do not make the quarry blocks too coarse or variable to be used for the average run of cut stone work, trim, etc. The coarser grained and more variable of the "Variegated" stone is excluded and placed in the Old Gethir classification.

While the Old Gethir stone by nature of its textural characteristics and hardness, is not generally considered as suitable for cut stone work, trim, etc., stone of the "Variegated" classification is in every way suited for that purpose, as the most elaborated machine-moulded or cut detail and carved ornament can readily be executed in this grade of stock. "Variegated" stone is therefore suitable for use as trim in buildings in which rough-sawed stone of either the "Variegated," "Rustic" or Old Gethir grades is used for the plain field work of the walls.

"Rustic Buff" Indiana Limestone is another distinctive grade of stone that may be employed in the rough-sawed strip form in lieu of Old Gethir or "Variegated" for Random Ashlar or Range work.

"Rustic" stock is the coarser grained Buff stone, having an interesting, more or less open shelly texture, with a varying amount of crystalline calcite intermixed, some of which will have a decidedly coarse, somewhat honeycomb formation; some of it is likely to be darker in color-tone, and some of it is quite hard, due to the size of grain and amount of calcite that it contains. It is, therefore, coarser and more distinctive in texture, showing a wider range of granular formation and more variation in color-tone than any other grade, except Old Gethir.

This grade, like the Old Gethir, on account of its textural characteristic and hardness, and consequent greater cost of cutting, is not usually recommended for cut trim but only for rather boldly detailed mouldings, and for simple cut work, when the detail is not too fine.

Used for Random Ashlar or Range work in the rough-sawed strip form, it may be to advantage combined with trim of either "Variegated," "Standard," or "Coarse" stock. "Rustic" stock is not generally recommended in place of the other regular grades for any portions of a building on which there is much moulded work and cutting, on account of its texture and hardness and the consequent greater cost of cutting this kind of stock.

Shot-sawed and Ripple-face Finishes

THE rough-sawed strip stone, as elsewhere stated, may be obtained with any desired degree of roughness or textural effect on the face. This embraces the ordinary "sand gang-saw" or moderately smooth sawed finish, which is the finish ordinarily furnished where no special rough finish is specified; on through the somewhat rougher "chatt sand-sawed" finish, to those finishes having varying degrees of roughness that are obtained by sawing the stone with an admixture of either chilled steel shot or crushed steel of the size or grade required to produce the particular finish desired.

The "crushed steel sawed" finish, using a fine grade of crushed steel may be had but little rougher than the ordinary "sand gang-saw" finish, or, by using a coarser grade of crushed steel or a fairly large size of chilled shot, a ribbed and decidedly rough surface of varied and interesting texture is obtained. This is termed the "Ripple-face" finish.

Ordinarily the crushed steel will produce a more evenly rough surface than

the chilled shot, which tends to produce greater variation and the characteristic ribbed and waved surface which gives the "Ripple-face" finish its name.

The color plate illustrations of "shot-sawed" and "Ripple-face" finishes on this and the following pages, show the stone surfaces at full scale, giving a clear idea of the range of interesting surface effects that are obtainable. It should, of course, be understood that no given degree of roughness can be expected. With any texture effect or grade of roughness specified, there will always be a fair range of variation due to the structure, textural characteristics and variations in the density and hardness of the stone; particularly so in view of the fact that the stone used for this purpose will ordinarily be one of the grades of Indiana Limestone that shows considerable natural variation in texture.

This natural variation in surface contributes to the interesting effect and mellow charm that is thus incorporated in the walls that are faced with this class of rough-sawed Indiana Limestone.

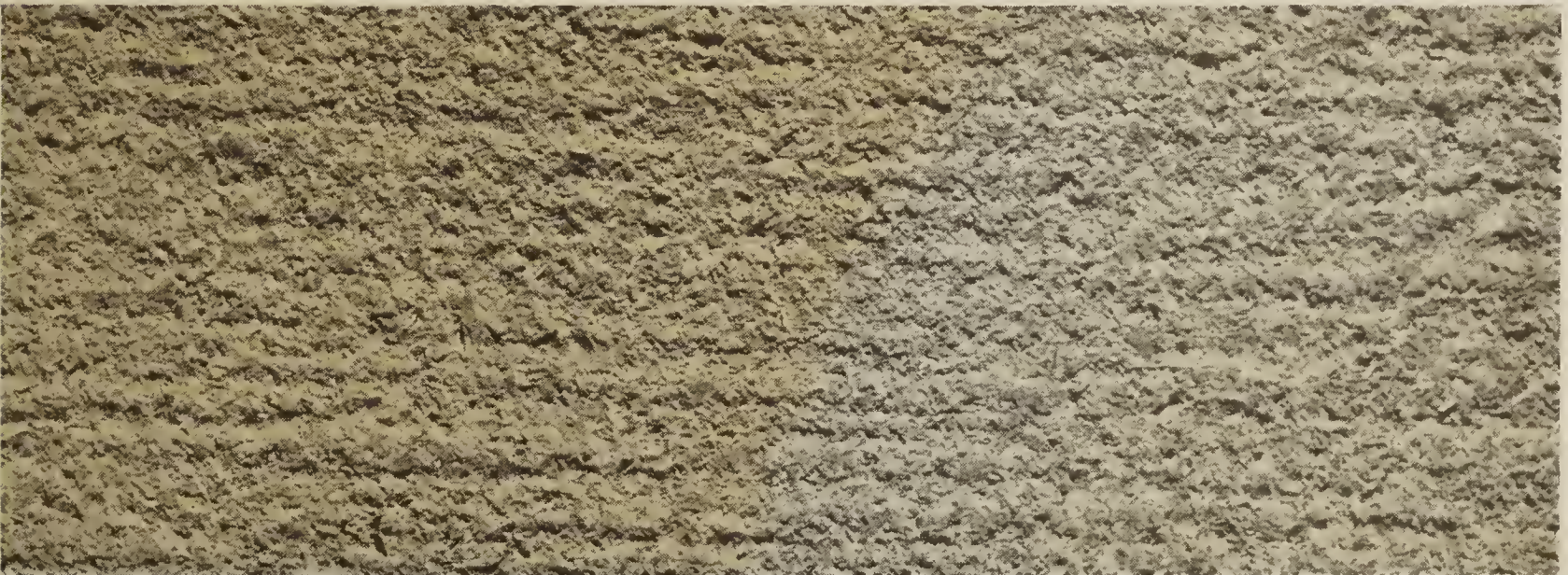




On this and the following two pages, the range of surface textures produced by shot-sawing is shown. The illustration on opposite page shows the texture of a split face by way of comparison



With shot-sawing, using chilled shot or crushed steel of the different sizes or grades, any degree of roughness is obtainable. The top illustration shows the ridged or "Ripple-face" finish



The natural variation in surface produced by shot-sawing will always give an interesting range of texture to the wall faced with this material

Random Ashlar gives innumerable interesting effects

BROAD plain wall surfaces become interesting when laid up in Random Ashlar. The illustration at the right, is from the beautiful and most practical reception room in the main offices of the Indiana Limestone Company at Bedford. The walls are laid up of mixed Gray and Buff stone with sawed finish.

Plain exterior walls of Random Ashlar, when built of Variegated or Old Gothic, have an interesting variation in color-tone and character that assists the design, and makes any elaborate architectural treatment or enrichment of the building unnecessary.



*Interior detail, reception room in office building
Indiana Limestone Co., Bedford, Ind.*



*Detail view of Random Ashlar wall, Hampden Hall Apartment Hotel, St. Louis, Mo.
George D. Barnett, Inc., architects*

Specifications for Random Ashlar

Using the rough-sawed strip stone

THE following specification should be included in the "General Masonry" specification; not in the "Cut Stone" specification which latter should cover the dressed stone work that may be required for the sills and other cut trim, entrance features, etc.

RANDOM ASHLAR

1. All exterior wall facing, except cut stone trim, shall be of (Old Gothic) (Variegated) (Rustic) Indiana Limestone sawed on
2. four sides to a bed thickness of (four) inches and to
3. the several units of height required and shall be laid up in (Random Ashlar) (Range work) as indicated on the drawings, with the finish as it
4. comes from the gang saws.
5. Specify here whether a fine sand-sawed, rough sand-sawed, shot-sawed or extremely rough Ripple-face finish is desired. See examples shot-sawed finish on Pages 35, 36 and 37.
6. All stone for this purpose shall be furnished in lengths of not less than three feet six inches and up to five feet eleven inches
7. which shall be broken up and jointed on the job to the sizes required to lay-
8. up the jointing scheme (selected) (indicated by the architect's sketch or detail).
9. This facing shall be bonded to the backing by having at least
10. (approximately) ten per cent of the stone four inches thicker on the bed

than the balance of the facing, distributed evenly throughout the wall.

11. All joints shall be one-half inch thick, struck full to the face of stone as the stone is set (raked back one-fourth inch at the time of setting).
12. The stone work is not to be cleaned down after completion of the walls, but each piece of stone is to be washed clean prior to setting and during the progress of setting all mortar droppings adhering to the stone shall be immediately removed, and the face of stone along all joints shall be sponged off clean as the work proceeds.

Note—The architect should also specify if the end joints are all to be vertical or splayed, or a mixture of the two; also



Entrance detail, Marygrove College, Detroit, Mich.
D. A. Bohlen & Son, architects

whether they are to be rough and uneven or neat and straight. He should also include with his drawings a sketch showing a typical section of the typical wall, with the layout of jointing desired, somewhat along the lines of the jointing scheme de-

tails shown on Pages 8 and 9 in this booklet. This section of wall does not need to include over ten to twenty square feet of wall surface as that will be sufficient to indicate clearly the jointing scheme that is to be typical of the entire wall.



Entrance detail, Wiebolt Hall, Northwestern University, Chicago, Ill.
James Gamble Rogers, and Childs & Smith, associate architects

Edward H. Bowers,
Altoona, Pa.

